

# **angles**

WOMEN WORKING IN FILM & VIDEO

Fall, 1991

Volume I, Number 1

Angles recognizes the innovative and important contribution women have made and continue to make in the field of film and video. We are committed to bringing our readers information and news about the diverse body of work being created by women from all ethnic, cultural and socio/economic backgrounds. We will cover women working in film and video at all levels — from directing, to producing, to distributing, exhibiting and programming. Angles will be published quarterly.



# Space exploration

**P**OETRY IS NOT A LUXURY," wrote Audre Lorde. You might guess by looking at our cover that we think space is not a luxury, it's a necessity. Finding the space (time, money) to create our own stories and truths in the media is something each of us deals with every day. How many women do you know who juggle professional, political and personal commitments while doing their own creative work?

In this issue, Gretchen Elsner-Sommer writes that even a woman's film festival does not guarantee enough space for diverse perspectives from women of all cultural, ethnic and economic backgrounds. And Catherine Russo of the newly formed Feminist Media Pool, a group of distributors of feminist media, reports that one of the group's concerns is finding ways to support and nurture women's work in all stages.

Angles was created with the idea of providing space to carry on a dialogue about women's work in film and video. Space for such an exchange is singularly lacking in the mainstream. Last spring, for example, we were disheartened but not surprised to read in the New York Times that women directors are an endangered species. A few weeks later, we read elsewhere that women are finding their niche in Hollywood. As contradictory as the two statements may appear, they mean the same thing: Only a handful of women make it by Hollywood standards. We couldn't help but think someone is missing the point. Neither article questioned the prevailing hierarchy that systematically excludes women and minorities. Both focused on women making it in a "man's world" instead of on their own terms. And none of the filmmakers quoted talked about supporting other women's works. By concentrating on the establishment, such articles perpetuate the

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*Finding meaning  
amidst the falling  
debris*

## After the wall

BY JILL PETZALL

The blurb written for festivals and screenings reads: "November Nine," a video by Jill Petzall, a painterly, dreamlike collage about a woman's personal search for meaning amidst the falling debris of the Berlin Wall and fleeting afterimages of the Holocaust."

The German summer heat of June 19th hardly seems conducive to recalling the chilling atmosphere of Nov. 9. There were three to remember. The first, back in 1919, was the formation of the German Weimar Republic. The next (the most chilling one by far) was the date of Crystal Night in 1938, when the Nazi government fully legitimized its persecution of the German Jewish population. Then ironically, festively, in 1989, the third Nov. 9 seemed to take the world by surprise. The Berlin Wall coming down, and celebrations, not the Nazis, claimed the streets throughout Germany.

But there I was, on June 19, 1990, standing on one of those German streets in Berlin, feeling the specter of Nov. 9. The Berlin Wall was still falling down. Happy debris lay at my feet in the solemn neighborhood. I was one of maybe 15 tourists gawking at the tall slabs of wall swinging on cranes, being hoisted (heavenward) and then lowered onto flatbed trucks. I kept feeling the excitement of looking into history.

But as the huge cement planks swung on metal ropes, guided and coaxed like elephants in a crowd, I saw only giant gravestones hovering above me. And I had brought my camera.

I am a video producer, director, writer, but never before had I professionally run the camera. Used to directing Betacam, my hi-8 MM camera felt more like a toy than serious equipment. But there were these memories before me. These impressions of what had happened while I was safe in the United States — all those countless victims dangling from history's incidental thread.

So I suspended my own intellect. I shot the images that felt important, although importance was not measured by history books nor by the other photog-

raphers, left eyes closed, around me. I shot color, movement, rustle and blur. I shot falter, and tensions, and determination and clash. I shot feet and their footprints, their struggle, and distance.

For the next few days, I wouldn't talk to myself. As I went about Germany shooting many disconnected images, I wouldn't enter into that filmmaker's well-known internal conversation about "Why are you capturing this on tape? How will you use this in editing? What story does this picture tell?" I was silent. I refused to anticipate, for fear of losing touch with the present-tense impressions.

Once back in the United States, I began to talk video to myself again. But in the off-line edit room, I discovered I didn't know the language in which I'd shot. This ignorance had nothing to do with my ignorance of the German language.

I've been spending days and nights in edit rooms for nearly 10 years now. But before I enter that most private of spaces, I have always had a plan. I know a general outline of my story, know the soundbites I want to try out in real-time, and I know generally what it is that I want my video to say.

But this time, after logging my tapes, I wasn't sure how or where to start. Nor did I realize what I wanted all this footage to finally mean. So I started piecing together images, no logic at work, just shapes and colors. Just the free-associations of a day dream. But on re-play, it didn't make sense.

Big deal that a large bright rectangle moved left from the frame, cut to a small dark rectangle coming in from the right. Big deal that the sounds of the rushing trains seemed to run through the Jewish graveyard which I'd shot.

I was still playing with syllables. Not even whole words to form into a grammar. All these video pieces

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*A new documentary records the aftermath of the U. S. invasion in Panama*

## Empowerment Project sifts through the rubble

E L F R I E D A M. A B B E

In June 1990, Barbara Trent and cameraman Michael Dobo of the Empowerment Project picked up their equipment and headed for Panama to begin taping footage for "Invasion in Panama." Their objectives were to document the aftermath of the United States military invasion and to interview witnesses.

It was not the first time the Los Angeles-based Empowerment Project — a group of media activists with the purpose of using media, specifically video, as an organizing tool — ventured into territory where the mainstream media feared to tread. Its 1988 investigative documentary, "Coverup: Behind the Iran Contra Affair," was the first to suggest a deal was struck between the Reagan/Bush campaign and Iran to delay release of American hostages until after the 1980 election.

The success of "Coverup" enabled the Empowerment Project to act quickly after the Panama invasion. The organization soon decided documenting the aftermath of the invasion was important.

"I suspect it's very similar to how most independents decide to do a project," said co-producer/director Trent in a telephone interview. "They know it needs to be done, they have a burning desire to do it, and it's not possible until some minimal funding comes along."

The initial funding for the project came from Rhino Home Video, which bought the video retail rights to "Invasion in

Panama" in advance for \$40,000, and Channel 4 Television in the U.K., which agreed to a \$75,000 presale. Other funders included the J. Roderick MacArthur Foundation, the Rex Foundation, the Peace Development Fund, the National Council of Churches, the Vietnam Veterans of America Foundation, the Vanguard Public Foundation, the Funding Exchange/Paul Robeson Fund for Film and Video, Essential Information, Lucille Banta and filmmaker Michael Moore.

"It's those kinds of commitments for distribution that have made our work possible," said Trent, who believes their track record helped tremendously. "I think our support for this film in terms of foundations and donors has certainly been on the basis of the track record of 'Coverup,' not only that it was an excellent film, but that

it was really effectively distributed, we were in theaters in 80 cities and had discussions after every screening, and it was taken around the world. We really put the donor dollars to a lot of good use. I think it's on the basis of that in general that foundations and donors have come back to us. The fact that now all of a sudden it's OK to talk about the "October Surprise" in the mainstream media has been incredibly encouraging. "Coverup" is



**Barbara Trent stood her ground when U.S. military police tried to prevent the film crew from interviewing refugees.**



being re-released in theaters and retail outlets. We are very busy in that we are involved with a campaign to get people to call and demand an open and public investigation," said Trent.

While "Coverup" was controversial enough to keep it off of many PBS stations, "Invasion in Panama" has been called even more incendiary.

It raises important questions about U.S. foreign policy, media manipulation and human rights. The documentary — which includes interviews with Panamanians who witnessed the invasion, television news footage and interviews with members of Congress, administration officials, policy analysts and media experts — points to discrepancies between what happened in Panama and the official reports, and invariably leads to comparisons with the Gulf War. It suggests that with the Panama invasion, the government honed its public relations skills and became more proficient at making war palatable to the public. As administration officials, such as Pete Williams of the Pentagon, make statements minimizing the damage caused by U.S. forces, Trent's footage reveals blocks of bombed out or burned buildings and reports of thousands of deaths.

Trent and Dobo spent a month in Panama in what she described as a "little Blitzkrieg." The team gained interviews with Panamanian President Guillermo Endara and Vice President Guillermo Ford, as well as human rights leaders and invasion victims who lost family members and witnessed the burning of their communities.

At the Albrook refugee camp for Panamanians left

homeless by the invasion, U.S. military police attempted to stop Trent and Dobo from taping interviews. "The camp was in a Panamanian zone, under Panamanian jurisdiction," Trent pointed out. "We had permission to shoot from the director of the camp. The U.S. had absolutely no authority there, and the U.S. soldiers had no right to stop us, but that's precisely what they tried to do." The incident is included in the documentary.

In general, the experience in Panama was scary for the Empowerment team. "Nothing went smoothly. The country has been totally destroyed. All the normal fabric of society was not functioning in a normal way. It was a very difficult shoot, one of the most difficult shoots. I didn't anticipate that. It was dangerous. We were terribly understaffed with too small a crew.

"It was dangerous because people had been so incredibly impoverished and felt desperate. You have to understand, we were walking into a city where 20,000 people had their houses bombed and burned down by the U.S. military and many of those people now live in 10-by-10 foot plastic cubicles in a tin-roofed airplane hanger. The conditions are awful. It was difficult because as you see in the film, the Southern Command certainly was not interested in having us roam freely in the country, nor were the guards assigned to the president and vice presidents of Panama, which were almost like small private armies. They were armed and they didn't want us there. It was not like working in Nicaragua where there's a huge solidarity movement, or even El Salvador, I suspect."

## *Distribution strategy*

Distribution of "Invasion in Panama" will be similar to that of "Coverup." The strategy has two objectives: making the film available to as large an audience as possible and ensuring that the film shows in venues which allow for direct organizing action. Theatrical release is planned in a minimum of 16 cities with the openings to coincide with major fund-raising events by community groups. The funds raised will benefit both the local groups and the Empowerment Project. Individuals and groups will be able to purchase "Invasion in Panama" through a variety of non-theatrical and education catalogs, such as Video Project in Berkeley, and through order forms handed out at theaters or included in national newsletters and alternative newspapers. Rhino Home Video will distribute the documentary to the home and retail market. The documentary U.S. television market will be targeted last. While this follows a similar strategy to that used for "Coverup," Barbara Trent, who co-produced and directed the work, expects the organization to do some things better.

"We have actually approached public television to make a TV version of the documentary that suits not only the time constraints, but will suit its constraints in terms of substance. We are perfectly happy to get 80 percent of this information to the public through public television at the end of the theatrical release. We simply want the public to know that what they're seeing has been edited, that it's a special version.

"We also are experimenting with our video sales. We want to try and do an even better

*Continued on page 6*



Despite the difficulties, the Empowerment Project was able to put the project together quickly because it was well organized from the outset. "We have had the good fortune to be able to continue to work with people over the years on different films, people who are freelance, who are experts on research and writing, who make their living as journalists in a variety of different ways and who are willing to come together on a project if they think it is important and help us to put the research together rather rapidly," Trent explained.

Four producers have been working on the documentary: Trent, Nico Panigutti, Joanne Doroshow and David Kasper. Panigutti described how the project was organized: "The research was divided into different sections such as the invasion, the deaths, the refugees, the history of U.S.-Panamanian relations, the reasons for the invasion, the occupation and the media. Because it all had to happen immediately, a lot of people were working at the same time. After Barbara went to Panama with the crew and came back with an incredible amount of footage, she shot additional footage here on the East and West coasts — interviews with analysts and experts." Among those interviewed were David MacMichael, a former CIA analyst; Peter Dale Scott, a professor at U.C. Berkeley and co-author of "Cocaine Politics: Drugs, Armies and the CIA in Central America"; Pete Williams, Pentagon spokesman; and General Maxwell Thurman, head of the Southern Command and field commander in charge of the invasion of Panama.

"The editor of each segment edited a rough cut of that section using some of the footage. I edited the one on the refugees," added Panigutti, who will also put together a Spanish version of the documentary. "After all the preliminary editors were done with their work, an associate editor, Joseph de Francesco, put together an initial cut which was then embellished with additional research by David Kasper, who is the primary editor, and who will take the film to completion."

"Everyone has a role besides being a producer," said Trent. "Nico also coordinates a lot of the research and is our post production coordinator. Joanne helps with research too. She's a public interest lawyer so she has a good research background and as our development director, she helps us with fund raising. When we move into distribution, we all become distribution coordinators except David, who will probably go back to running the editing facilities (which are available to the community). Traditionally with all the films, 'Destination Nicaragua,' 'Coverup' and 'Invasion,' I participated in all the shoots, was the primary interviewer and had a strong role in formulating what the film ought to be and the issues we needed to cover. Of course, that's an issue that's

always hotly debated here, in the office. For instance, we are in the process of cutting the film from 2.5 hours down to a palatable 90 minutes. Eve Goldberg, who was one of the editors and writers of 'Coverup,' has come in briefly to help us with that. There are certainly huge sections on the history of Panama, for instance, that we could live without. The film works without those parts, and yet they are so important in terms of what we want people to be able to understand."

In the meantime, the team is distributing a 35-minute sample tape, which they are using as a tool for fundraising. (See sidebar.) Segments of the documentary were screened as evidence before the Human Rights Commission of the Organization of American States on behalf of 70 Panamanian victims and on "60 Minutes."

Watching the tape, one is struck by the similarity between the way the administration and the media reported on events in Panama and the Gulf War.

"It's just as urgent to do something on the Persian Gulf," said Trent. "But obviously we have to finish one film at a time."

*Elfrieda M. Abbe is the arts and entertainment editor and a film critic for the Milwaukee Sentinel. She also is a contributing editor for Visions, a media arts magazine.*

### *Distribution continued from page 5*

job and coordinate that more effectively. What that's going to take is one donor or a variety of donors to provide us with some kind of rotating fund that we can use to guarantee the wholesalers across the country, which service the retail video stores, that we are able to buy back the tapes if they don't sell them. We learned that without that guarantee, the wholesalers will not sacrifice the shelf space for an independent documentary."

"Invasion" is now in post-production and slated for January release. It was shot in video, but will be transferred to film for the initial 16-city national theatrical release. A sample 35-minute reel already has been shown at several festivals. The reel won an Honorable Mention at the 1991 Hallwalls Video Witnesses Festival of New Journalism in Buffalo, New York. It won a cash award at Sinking Creek Film Festival in Greeneville, Tenn., and was screened at Women in the Director's Chair Film and Video Festival in Chicago and the 1990 Havana Film Festival.

The Empowerment Project is currently in the process of raising funds for post-production costs. For more information write: Empowerment Project, 1653 18th St., Suite #3, Santa Monica, CA 90404. Phone: 213/828-8807. FAX: 213/453-4347.



*Janice Findley  
provides a  
forum for  
filmmakers and  
challenging new  
works for viewers*

## Showcasing independent work

P E G M A S T E R S O N

In keeping with its reputation as a film city, Seattle has become home to one of the most successful showcases for independent works, New Film/New City, a monthly program at New City Theater, 1634 11th Ave. Its success has come from the work of Janice Findley, an independent filmmaker who has devoted the last three years to creating a forum for a wide assortment of short art films. "There really hadn't been a forum in Seattle where you could see short art films, to really get to see a solid base of work," Findley said during a recent interview.

New Film/New City offers a monthly film series that can present as many as 10 short films or as few as three or four, depending upon their length. Quite often the filmmakers themselves are present to take questions from the audience. Findley said it is their loyal following that has made the theater a success.

"There's a huge filmgoing audience here, and (we're) noted for that," she said. "Art house films will play here way longer than anywhere else in the country."

Findley's interest in showing independent works stems from her drive to make films. She feels lucky to be able to do something that she loves. She called her filmmaking a transference of her "visual obsessions" onto celluloid. "I can't rest until I get them on film," she said.

Findley, who became interested in filmmaking in high school, recently received a grant from the American

Film Institute to finish her latest and most challenging work, "I Am the Night." The hourlong feature should be finished in early 1992. "The main character is a woman who is on a journey through different film genres in pursuit of self-discovery," she said.

"There's a lot of front screen photography and special effects." It was during the making of the film that Findley, 37, founded the New Film/New City series. The series is an off-shoot of the New City Theater, a live playhouse that showcases works of avant-garde playwrights.

"Three years ago New City Theater asked me if I would like to start a film program. They would handle all the finances, and as long as I was not throwing money around and was careful, I could do whatever I

wanted," she said.

Findley began by showing one of her early films and several other independent works. "We had an instant audience," she said. A small article in a local newspaper started a string of connections to filmmakers in the local area. The theater is funded from ticket sales and also receives a small amount of funding from local arts groups, including the King County Arts Commission.

Findley's husband, Paul Hanson, a film collector, lent the theater his screen and the Seattle Art Museum gave Findley a projector on permanent loan. "We try to have



**Janice Findley runs the New Film/New City program, which showcases independent works.**

*Continued on page 13*



festivals

**Quiet! She's filming! But why is she wearing high heels?**

Julie Dash, Ayoka Chinzira and Mira Nair had recently completed features. I had read about Nair's attempts to finish her editing in time for Cannes. Dash had already shown her film at Sundance, where it won an award for best cinematography in a dramatic film.

Northwestern University had shown clips of Chinzira's work-in-progress about a year ago, and I had heard it was completed. Since there had been no sign of any of these works at Cannes, I was hoping they would be shown at the International Festival of Films and Videos by Women in Montreal.

My first disappointment was that none of these works were on the schedule. This might have been due to complicated strategies of distribution and marketing which demand inclusion in some festivals and exclusion from others, all timed precisely to entice audiences and distributors. Knowing this didn't help my disappointment.

Many women make short but very important films that have to be searched out among what is usually the general fare in the mainstream festivals. I took up the

Toronto International Film Festival of Festivals

The following are among the many films directed by women shown at the Toronto film festival (Sept. 5 to 14): "Little Man Tate" by Jodie Foster (USA), "Como ser Mujer Y no Morir en el Intento" ("How to be a Woman and Not Die in the Attempt") by Ana Belen (Spain), "Danzon" by Maria Novaro (Mexico), "Rambling Rose" by Martha Coolidge (USA), "Jacquot de Nantes" by

Agnes Varda (France), "Children of Fire" by Mai Masri (UK), "The Body Beautiful" by Ngozi Onwurah (UK), "Closet Land" by Radha Bharadwaj (USA), "Daughters of the Dust" by Julie Dash (USA), "Grand Isle" by Mary Lambert (USA) and "Locked Up Time" by Sibylle Schonemann (Germany). Angles will carry a full festival report in the next issue.

search for those works through close to 150 offerings at this women's festival — Silence, Elles Tournent (Quiet! She's Filming!).

It is unfortunate that the image chosen to represent the festival is one of a woman who looks uncomfortable and overburdened. The young woman on the festival program book is dressed in a tailored suit, high heeled shoes and a bow in her hair. She is clutching several boxes and bags, and cartoon drawings of film clips are spilling out of one suitcase. There is no one around to help her; she is barely able to move. This image contrasts strongly with the festival book two years ago. That cover depicted a woman dressed sensibly and standing solidly on top of the world, operating a camera.

The festival screened works at three different theaters in Montreal, June 5-15. The theaters were all within walking distance of each other, and the weather was glorious for the five days I was there. Unfortunately, it was impossible to get a schedule ahead of time so there were several films I missed, most notably Ulrike Ottinger's "Countdown," and Ngozi Onwurah's "The Body Beautiful."

There was an overabundance of work about Third World countries made by women from affluent countries — "Songolo: Voices of Change" by Marianne Kaplan, "Zulei" by Paivi Takala and Kristiana Tuura, and "The Women Who Smile" by Joanna Head, all depict Africa today. But I am anxious to see world wide distribution of indigenous work.

There were many strong pieces, however, that made the trip worthwhile. "Nube de Iluvia" by Patricia Mora from Chile begins with the words of native children who have come to a lowland city from the high countryside. In its effort to re-create the travels of migrant workers into the mountains, this fascinating work incorporates their order and their ancient wanderings and methods into its form. Hot off the editing table was "Sisters in the Struggle" by Dionne Brand and Ginny Stickeman, produced by Studio D of Canada. This documentary presents black women activists from across Canada talking about their struggles. The screen is normally so empty of and hungry for images of strong black women that one hardly



notices the talking head form in this film.

"Life on Earth as I Know It" by Penny McDonald from Australia, "I The Worst of All" by Maria Luisa Bemberg from Argentina, and "At the Lake" by Jane Thompson from Canada, are all very different films. The first is a short, experimental work which describes a "quirky lesbian love story." "I The Worst Of All" is a long, experimental narrative and tells the story of Sister Juana Ines de la Cruz, a 17th-century Mexican nun, who is considered "one of the greatest poets in the Spanish language," according to the program. The third, a short traditional narrative depicts a young girl's discovery of her own strength through an unexpected alliance with her great aunt. They all, however, have the one thing in common which to me is the essence of a women's film and video festival. They create a space, whether a traditional one or an experimental one, where women create and gain strength from their own perceptions and on their own terms.

Overall, however, Silence, Elles Tournent allowed too few such spaces in their film selections.

—Gretchen Elsner-Sommer

*Gretchen Elsner-Sommer is the artistic director of Women in the Director's Chair. She has organized and programmed WIDC film and video festivals as well as programs featuring women's work for universities and institutions.*



**Agnieszka Holland, director of "Europa Europa"**

### reports

## Films you won't want to miss

Among the outstanding full length features by women shown on the festival circuit this past year were "Thousand Pieces of Gold" by Nancy Kelly (Santa Barbara), "I Worst of All" by Maria Luisa Bemberg (AFI) and "Europa Europa" by Agnieszka Holland (Cannes). Jane Campion's "Angel at my Table," a hit at last year's Toronto film festival is now enjoying critical acclaim as it opens in theaters across the United States. These films bring diverse perspectives and a wide range of styles and subject matter to the screen.

"A Thousand Pieces of Gold" tells the true story of Lahu Nathoy, who was sold by her father to a marriage broker and auctioned off in San Francisco to a saloonkeeper. Her story reflects the fate of

thousands of Chinese women. The film shows how Lahu gained her freedom despite harsh living conditions. This small budget production is a big picture in its range of human endeavor. (Angles will carry a case history of the film in the Winter issue.)

Credits: Director, Kelly. Producers, Kelly and Kenji Yamamoto. Co-producer, Sarah Green. Screenplay, Anne Makepeace. Adapted from a novel by Ruthanne Lum McCunn. Distributor: Greycat Films, 3829 Delaware Lane, Las Vegas, NV 89109. 702/737-5258.

Argentine director Bemberg's "I the Worst of All" is a stirring, intensely personal portrait of one of the greatest Mexican poets, Sister Juana Ines de la Cruz, who lived in the 17th century. Consumed with a desire for knowledge, but limited by severe restrictions placed on women, she enters a convent to learn to read and write.

Bemberg's other works include "Camila," nominated for an Academy Award in 1984 and "Miss Mary." With associate producer Lita Stantic, Bemberg founded GEA Cinematografica.

Credits: Director, Bemberg. Screenwriters, Bemberg and Octavio Paz. Export agent: Gilbert Marouani, 37 Rue Marbeuf 75008, Paris, France. FAX: 4-225-9231.

"Europa Europa," currently playing in several U.S. cities, is based on the autobiography of Solomon Perel, who was 13 at the beginning of World War II and living in Germany. His family emigrates to Poland, fleeing Nazi persecution, but ironically, moves into a more dangerous situation. The Jewish boy conceals his identity in order to survive.

Among director Holland's film credits are script collaborations with Andrzej Wajda on "A Love in German," "Man of Marble" and "Man of Iron." She also worked in theater. In 1985, her film "Angry Harvest" was nominated for an Academy Award in the best foreign language film category. Holland resides in Paris.

Credits: Director, Holland. Producer, Margaret Menegoz. Sound, Elisabeth Mond. Editors, Ewa Smal and Isabelle Lorente. Production manager, Barbara Pec-Slesicka. Distributor: Orion Classics,



1325 Avenue of the Americas, New York, NY 10019. 212/632-5940.

It's also good to see that "Angel at my Table," Campion's compelling story of New Zealand novelist Janet Frame, is receiving good notices around the world. Other women who worked on the film included screenwriter Laura Jones, who also wrote the script for Gillian Armstrong's "High Tide," and producer Bridget Ikin, who is the manager of Hibiscus Films in New Zealand and Australia.

#### Other news:

- The Los Angeles chapter of Women in Film has postponed its 1991 film festival until the fall of 1992 because of lack of funds. For more information about next year's event: WIF, 6464 Sunset Blvd., Suite 900, Los Angeles, CA 90028. 213/463-6040.

- A report on the status of women in film and television has been released by Women in Film. A summary of the report will be in the next issue of *Angles*. For a copy of the study write WIF.

- The Los Angeles European Community Film Festival, sponsored by AFI, was cancelled this year also. It will be held next year in June or July. The Washington, D.C. European Community Film Festival was held as usual in June. For more information: AFI, 202/828-4000 (Washington, D.C.) or

213/856-7707 (Los Angeles).

- The Screen Actors Guild held a symposium, "Why Not A Woman? Improving Images and Opportunities in Film and Television," with Meryl Streep as the keynote speaker. The conference covered the hiring trends and released new data on the roles of women in theatrical films and prime time television. For more information: SAG, 7065 Hollywood Blvd., Los Angeles, CA 90028-6065. 213/465-4600.

The University of Texas Press is publishing a special issue of *Genders*, "Theorizing Nationality, Sexuality, And Race." It will present works by writers such as Chela Sandoval, Tani Barlow and Jenny Sharpe. The essays discuss such topics as "U.S. Third World Feminism," "Colonialism in India," "Vietnamese Cinema," "Difference," "Women's Rights in Algeria," and "Chinese Women, State and Family."

*Genders*, an interdisciplinary journal in the arts, humanities and mass media, explores the cultural and historical relationship of sexuality and gender to political, economic and stylistic concerns. It is published triannually in April, August and December. Single copies: \$9 (individual), \$14 (institution). Subscriptions: \$24 (individual), \$40 (institution). For more information: University of Texas Press, P.O. Box 7819, Austin, TX 78713-7819. 512/471-4531.

—Harriet Robbins

*Harriet Robbins is a Los Angeles film critic who writes for La Opinion and other publications. She is the foreign film coordinator for the Los Angeles Film Teachers Association. She will be writing about the distribution of Nancy Kelly's "Thousand Pieces of Gold" in the next issue.*

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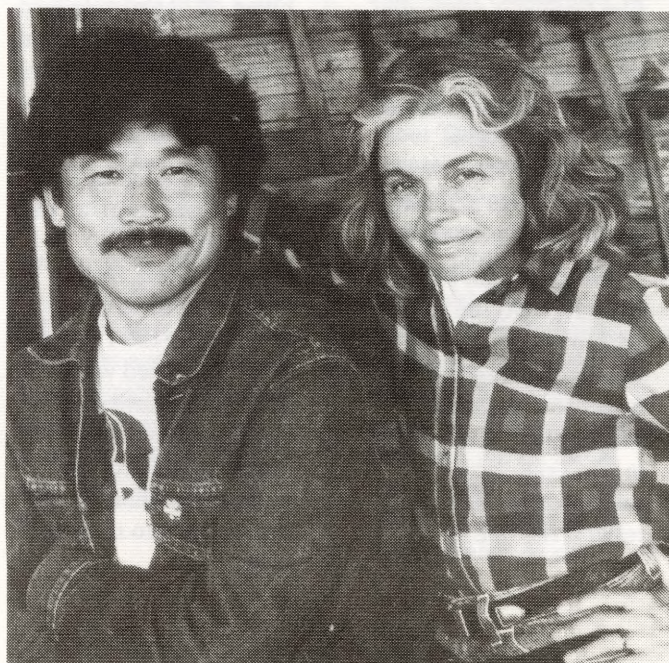
**Nancy Kelly, director, and Kenji Yamamoto, producer, spent four years bringing "Thousand Pieces of Gold" to the screen.**

## What's a feminist media pool?

In July, 28 women gathered at the Stonehaven Ranch in Austin, Texas, for the first National Feminist Media Distribution Conference. It was an amazing weekend of stimulating dialogue and nurturing. The primary goal of the conference was to discuss ways to strengthen and develop a support network for the distribution of works by women.

Participants in the conference included representatives from Women Make Movies, Third World Newsreel, California Newsreel, Deep Dish TV, Paper Tiger TV, International Women's Day Video Festival, American Film Institute, AIDS Film Initiative, Portland Cable Access, Tualatin Valley Community Access, Alliance for Women's Concerns, WNYC TV, Women's Media Project, the Foundation for a Compassionate Society, the Video Cooperative, Global Vision, Austin Community College, Institute of American Indian Arts and several independent producers.

The participants had a long discussion on the definition of feminism and feminist media. There were different views, but after the discussion, the group felt it had a solid base for working together. The women agreed there is a link between feminist issues, and race and human rights issues. How films and videos are made also was discussed. The





group agreed it is important to involve the subjects of films and videos in the process and to train others to use the media to tell their stories.

Participants decided to call the group the Feminist Media Pool (FMP), discussed ways to network nationally and potential projects, and created an ongoing coordinating committee to carry on the dialogue and to develop some of the proposed ideas. Members of the committee are Nina Arima, Trela Laughlin, Deb Zimmerman, Fern Hill, Beni Matias, Jana Birchum and Catherine Russo.

FMP will publish a newsletter. The first issue put together by Marlena Gonzalez and Jana Birchum will come out in October. Those interested in receiving the newsletter can write: Marlena Gonzalez, 32-49 86th St., Jackson Heights, NY 11369.

The group wishes to thank Genevieve Vaughan and the Foundation for a Compassionate Society for sponsoring the conference and giving it a space to begin this dialogue.

For more information: Catherine Russo, 31 Lodgen Ct., Malden, MA 02148. 617/322-3874.  
—Catherine Russo

*Catherine Russo is a video producer who is working on a project in Mexico and Central America, training women to use video.*

## WIDC takes film package on the road

Inroads for independent film and video makers from as far away as Chile, India, Tanzania and as near as Chicago are being paved to small cities in Illinois and three neighboring states. Women in the Director's Chair (WIDC), a 10 year old media arts organization based in Chicago, is expanding the audience for its annual International Film and Video Festival by taking works from the festival to several cities throughout the region.

In 1990, WIDC inaugurated its first tour of independent women's media. The tour visited four Illinois cities with a program consisting of five works from the 1990 festival. As WIDC artistic director, I traveled with the tour. During discussions after each screening, I talked with audiences both about the works shown and women's media in general. Small colleges, local libraries, museums and art groups worked with WIDC to co-sponsor the tour in their areas. The response was so

encouraging, not only at the screenings but also from radio stations, community groups and various individuals, that WIDC will expand the itinerary in 1991 to nine cities in Illinois and three in neighboring states.

The nine works to be shown will present diversity not only in form, style and content but also in the technology used. Videos with original formats ranging from PXL-vision to Beta, and films shot in 16 mm will be shown. More importantly, women's experiences and views from Asian, Latin American, African-American, Native American and Euro-centered cultures will gain a wider audience in the Midwest.

The Illinois/Midwest tour includes: "Memories from the Department of Amnesia," Janice Tanaka; "Honored by the Moon," Mona Smith; "Skin Deep," Michelle Crenshaw; "Video Sewa: A People's Alternative," Jyoti Jumani; "Jollies," Sadie Benning; "Whisper: The Women," Barbara

Weiner; "Shelter Stories," Meryl Perlson; "My American Friend," Chen-Sim Lim; and "Jezebel Spirit," Melody Ramirez.

The tour schedule will include: University of Wisconsin, Madison, Wis., Oct. 3; Northwestern University, Evanston, Ill., Oct. 4; Southern Illinois University, Carbondale, Ill., Oct. 9; Lincoln Public Library, Springfield, Ill., Oct. 17; Millikin University, Decatur, Ill., Oct. 18; Quincy College, Quincy, Ill., Oct. 21; Western Illinois University, Macomb, Ill. Oct. 22; University of Iowa, Iowa City, Iowa, Oct. 24; Augustana College, Open Film Society, Rock Island, Ill., Nov. 3; University of Illinois, Campaign-Urbana, Ill., Nov. 7; Webster University, St. Louis, Nov. 12; and Harold Washington Public Library, Chicago (date pending).

For more information contact: Women in the Director's Chair, 3435 N. Sheffield Ave., Chicago IL 60657. 312/281-4988.

—G.E.S.



## Books and videos credit women's contributions to film

Imagine a room filled with films by women dating back to the early days of the film industry. "Women in Film: An International Guide" (Fawcett Columbine, paperback, \$12.95) is like such a room, full of treasures, surprises and historical information, a record of women's contributions to filmmaking from its inception.

In this information-packed volume, editors Annette Kuhn and Susanah Radstone pull the contributions of women out of the shadows of obscurity, dust them off and admire their luster. Between "Aboriginal Film and Video" and "Mai Zetterling," readers will find entries on Alice Guy Blache, Dorothy Arzner and Ida Lupino, as well as short essays on Sally Potter, Agnieszka Holland, C A Lejeune. The material covers directors, writers, actresses, genres, studios, festivals and movements.

Nearly every page features a quiz question about women's contributions to film (with answers provided at the back of the book). Readers learn, for example, that Lotte Reiniger in the 1920s used paper cutout animation, partly inspired by Chinese shadow pup-

## Mentioned in passing

During the Ohio University Film Conference, John Homiak, who was giving a lecture on the filmmaking of Ralph Bunch, mentioned in passing that Eslanda Robeson loaned her camera to Bunch to use when he went to Kenya in the early 1930s to make ethnographic films about male and female circumcision. Robeson, an actress and filmmaker, later wrote "African Journey," and we understand, made some ethnographic films herself. Her work as an actress is mentioned in "Women in Film" under a reference to the poet/novelist HD. Robeson and her husband, Paul Robeson, starred with HD in "Borderline," a film about an interracial love triangle. Does anyone know what happened to her films?

pets, and developed a multiplane camera to accommodate the technique. And, that Olga Preobrazhenskaia was the first female Soviet director and an influential figure in the U.S.S.R. She collaborated with Ivan Pravov to make what is considered one of the greatest films in early Soviet cinema, "Babyriazanskie" (1927).

There are about 600 entries, with cross references, written by 79 contributors — writers, scholars, film critics and filmmakers from many countries. Most of the writing was done between 1988 and 1989.

The objective of the guide is to bring attention to the contributions by women — "inadequately acknowledged, unfortunately, in existing reference books in the field" — to the history and development of cinema, and to shed fresh light on the established film canon. This is a valuable reference to add to your bookshelf.

"Reel Women: Pioneers of the Cinema, 1896 to the Present," by Ally Acker (Continuum, \$34.95), is a compendium of short biographies of women who have worked in film — from directors in the silent era, such as Blache; to women in the avant-garde movement, such as Maya Deren; to women of color, such as Julie Dash and Maya Angelou. The book includes short biographies of women who contributed to film technology, such as Natalie Kalmus, who advanced the use of Technicolor and Biranne Murphy, the first woman director of photography, as well as editors, animators, screenwriters and producers. Most of the entries include filmographies.

Acker also produced a series of videos about women. Among the topics treated are screenwriting, editing, directing and producing. The VHS cassettes are available for \$39.95. For more information: Reel

Women Videos, c/o Acker, 8 Hayloft Lane, Roslyn Heights, NY 11577.

"Women Who Made the Movies," a one-hour video by Gwendolyn Foster-Dixon, traces the careers of early women filmmakers such as Blache, Ruth Ann Baldwin, Kathlyn Williams, Cleo Madison and others. Foster-Dixon uses rare clips from films, stills and other archival material to tell these filmmakers' stories.

Among the most fun to watch are the avant-garde creations of Germaine Dulac. The video is available for \$19.95. For more information: Call Video Communications Inc., 800/331-4077.

—E.M.A.

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## NEXT ISSUE

Interview with filmmaker Zeinabu irene Davis

Toronto International Film Festival Report

Case history of "Thousand Pieces of Gold"

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Angles is a quarterly publication. Subscriptions are \$15 (U.S.), \$17 (Canada) and \$19 (elsewhere). Make checks payable (U.S. funds) to Angles and send to: P.O. Box 11916, Milwaukee, WI 53211. 414/963-8951.



## Dear Angles

I want to commend you on your timely endeavor to highlight the achievements and directions that women in this industry are taking, and to measure the impact they are having on shaping the visual arts, the media arts, and hence culture. As more and more women claim power in the art of image making, their products feed a hungry and increasingly "feminized" audience. And by speaking to the wide range of women that comprises the group of film and video makers, Angles should make some rich reading.

I hope you will include in your project a data bank of women working in the field, especially crew people. As a film director currently in post-production, I for one have had a tough time locating enough camera-women.

*Amy Harrison, New York*

We've just read about your new venture — Angles — and hasten to add our congratulations and God speed!

And if, by chance, you should need an idea for an article, think of CFA (Coe Film Associates). We are an organization of only women, eight of us, who do nothing but think of how to sell films to television five days a week, fifty-two weeks a year! We're good, too!

Good luck with Angles.  
*Beverly S. Freeman, New York*

## At work: Jill Petzall

*Continued from page 3*

and ambient noises were pre-language babble. So I continued to play. First trying one combination of shapes and symbols, then followed by another set of symbols and shapes. Soon I began to feel a language forming. After about 20 hours of off-line, I began to think I saw conceptual phrases in the visual combinations.

My tape was beginning to talk to me. It said, "this set of images means this..." or "...this combination of colors and sounds contradict one another." By 30 hours I had achieved some meaning. I watched my rough cut and realized what my 7 minute piece was about. It was about finding progress where you least expect it, in the patient rubble of everyday experience. All

the cranes and structures and people were reaching upward, as if toward a heavenly force that knew them.

But what was most valuable was close to the earth: the gravestones, the paths one takes, the fallenness of the wall. Music by Arvo Part and a poem by the late German-Jewish poet Paul Celan helped my images to say this too. My search for meaning had culminated in the edit room, learning to learn from my own astonishment, learning to trust my own silence, and to make sense out of a world of intuitions, both mine and history's others.

*Jill Petzall is an independent video producer/director/writer who lives and works in St. Louis, Mo.*

## Interview: Janice Findley

*Continued from page 7*

a high level of presentation even though we're low budget," she said. "It's a cozy atmosphere." The theater seats 150, and most screenings are filled to capacity.

Although New Film/New City is predominantly a showcase for local independent films, Findley often shows national and international work. Among such works featured this year were Heather McAdams' "Meet... Bradley Harrison Picklesimer" (33 min.), described as "a wild and fascinating portrait of a young Kentucky transvestite who is a self-proclaimed redneck," "Hair-piece: A Film for Nappy-Headed People" (10 min.) by Ayoka Chenzira, an animated satire on black women's experiences with hair; "Passionless Moments" (13 min.) and "A Girl's Own Story" (27 min.) by Jane Campion; and "Cycles" (17 min.) by Zeinabu irene Davis, a personal film about a woman waiting for her period to start.

Among Findley's works is "Beyond Kabuki," a 10-minute animated film with live Japanese actors. The film, which is

more of a choreographed play, is about an unwanted Western intruder. It has been shown nationally and internationally and received the CINE Golden Eagle Award. It is available through Canyon Cinema in San Francisco and Picture Starts Inc. in Chicago.

Those interested in having their works shown at New Film/New City may submit a 16mm print or VHS tape for consideration. A \$2 per minute rental fee (\$15 minimum) will be paid to artists whose films are selected for the showcase. New City pays postage only for works selected for screenings. Those who want their films or tapes returned should include a check for return postage and insurance. Send tapes and films to: Janice Findley, New City Theater, 1634 11th Ave., Seattle, WA 98122.

*Peg Masterson is a freelance writer based in Milwaukee. Her articles currently are seen in The Business Journal of Greater Milwaukee and Advertising Age magazine. She writes and broadcasts a daily business report on a Milwaukee radio station.*



## people

**Gloria J. Gibson-Hudson**, assistant director of the Black Film Center Archive in Bloomington Ind., continues her research on black women filmmakers. Next summer, she will participate in a conference in Nigeria, West Africa, entitled "Women in Africa and the African Diaspora: Bridges Across Activism and the Academy."

**Julie Dash's** "Daughters of the Dust" had so many sold-out screenings at Chicago's Blacklight Film Festival in August that additional screenings were added. Dash was recently awarded a Fulbright Fellowship to work and study in England in 1992 with Maureen Blackwood and Sankofa Films and Video.

L.A. film critic and our West Coast contributing editor, **Harriet Robbins** was the moderator for a UCLA Film and Television Archive "Critics Choice" program, presented in association with the Los Angeles Film Critics Association. The program featured director Charles Burnett. After his film "To Sleep With Anger" was shown, there was a panel discussion on the film with participants including Burnett, associate producer Linda Koulisis, Carnetta Jones, Wonderful Smith, Sy Richardson and child actor De Vaughn Walter Nixon. Several audience members also shared family stories and folk lore.

**Penny Marshall** was the recipient of the Los Angeles Film Teachers' Association Jean Renoir Humanitarian Award for her work on "Awakenings." The group's

Responsibility in Television Award went to **Debbie Allen, Deborah Aal, Joanne Curley Kerner, Susan Fales and Marcie Carsey** for their work on "A Different World." **Radha Bharadwaj** received the Courage in Filmmaking Award for her film, "Closet Land." The Documentary Award went to **Pola Miller** for a new series "Backstage at the Zoo."

**May Pietz Behrend** was named director of the Chicago International Festival of Children's Films. Behrend has been a member of the Board of the Screen Educator's Society and a jurist for several international film festivals. She created the filmmaking and criticism program at Niles North High School in Skokie, Ill. and taught children's literature at National College of Education in Evanston, Ill.

According to The Independent, **Martha Gever** has been named the executive director of the Association of Independent Video Filmmakers. Gever previously was the editor of the magazine. She also is a film and video critic, freelance editor and lecturer. **Patricia Thomson** was appointed editor.

The Independent also reported that **B. Ruby Rich** resigned from her post as director of the Electronic Media and Film program at the New York State Council on the Arts. She was director of the film program for more than 10 years. She will be developing writing projects. **Ellen Schneider**, who was a co-producer at P.O.V., has taken the post of director of communications at the Independent Television Service.

**Sharon Lloyd Spence** of Chicago completed an 8-minute video, "The Exodus Continues," about the resettlement of Ethiopian and Russian Jews in Israel. She collected scenes of Ethiopians and Russian arrivals learning Hebrew, moving into new homes and trying to find work. The video is images and music without narration. It was sponsored by the Jewish United Fund and will be shown throughout America to raise funds for immigrants.

**Darris Hatch**, executive vice president of feature productions for Columbia was a judge for the Wisconsin Screenwriters Forum contest. A script by **Wanda Warner**, Purcellville, Va., won second place. Warner's "Chief to Chief" is about an African tribal chief who faces many challenges in leading his people to a new life.

**Laurie Scheer**, who previously worked with Viacom Productions in the Milwaukee metropolitan area, was a judge in the television category. A "Golden Girls" script by **Janie Parent and Jean C. Robles** of Racine, Wis., was the first place winner.

"A Stack of Black Cats" by **Lynne Merrick**, Belgrade, Montana, has been shown at several festivals. The work captures the rhythm of the life of Lima, a woman living alone on a mountain farm and focuses on her quiet strength and her relationship with her family. Simple tasks, such as gathering eggs, coloring them, feeding the cattle and cooking breakfast, take on the importance of ritual.

"A Stack of Black Cats" was awarded second place, non-commercial documentary at the Montana Film & Video Festival 1990, and honorable mention, documentary film, at the Atlanta Film & Video Festival 1991. It was shown as part of the "Heroines" series, sponsored by Women in the Director's Chair at the Chicago Cultural Center, 1991; Fourth Annual Women's Film & Video Festival, W.O.W. Cafe, N.Y., 1991; and the Millennium Film Workshop, N.Y., 1991.

For more information: Lynne Merrick, 11248 Gee-Norman Rd., Belgrade, MT 59714.

Independent video producer/director/writer **Jill Petzall** from St. Louis, Mo., has received several awards for her experimental documentary "November Nine." (Petzall writes about the creative process of making the video in this issue.) The video maker describes her work as a personal response to the demolition of the Berlin Wall and to other German surroundings during the historic summer of 1990.

"November Nine" won the following awards: Silver Award for video art at the Houston International Film and Video Festival; Best of the Fest July's Award at the Big Muddy Film and Video Festival; Winner for Video Art at the Hometown USA Video Festival; Special Merit Screening for Political Art at the EarthPeace Film Festival; Honorable Mention at the Sinking Creek Film Festival; Certificate of Merit at the National Fine Arts Video Competition; Honorable Mention at the



American Film and Video Association.

Petzall's documentary "S.O.S. Stories of Survival," about the struggles and achievements of Vietnamese families who came to St. Louis in the '70s, won the Corporation for Public Broadcasting Silver Award for Cultural Documentary, Silver Award for cultural/ethnic documentary at the Houston International Film and Video Festival and the Award for Excellence at the Sinking Creek Film Festival. For more information: Beacon Productions Inc., 139 N. Bemiston, St. Louis, Mo. 63105. 314/725-1196.

**Gretchen Elsner-Sommer**, program director of Women in the Director's Chair in Chicago, has been asked to serve on the advisory committee for an upcoming series, "Through Her Eyes," of independent works by women to be aired nationally on the Learning Channel (TLC).

Filmmaker **Debra Robinson** received a Wisconsin Media Arts Program grant to continue work on her feature film "Kiss Grandmama Good-bye." The film, which takes place in a Midwestern African-American community during the early '60s, examines the way a 10-year-old girl resolves the death of her good friend and mentor — Grandmama. Robinson, who is currently on a leave of absence from the University of Wisconsin — Milwaukee, was last year's director of the Community Media Project in Milwaukee, which screens works by and about minorities. In that capacity she organized the "Homegirls" film festival, featuring works by African-

American and African women filmmakers. Among the filmmakers were: **Silvana Afram, Safi Faye, Saundra Sharpe, Joyce Seroke, Betty Wolpert, Julie Dash, Anita Addison, Zeinabu irene Davis, Patricia Hilliard-Nunn and D. Elmina Davis.**

Milwaukee filmmaker **Claudia Looze** received a New Works Awards from the Wisconsin Arts Board. She recently finished a script treatment for her new work "Paulette."

**Diane Kitchen** received a \$10,000 fellowship from the Milwaukee Artists Foundation for her outstanding work in film. Her documentary "Before We Knew Nothing" explores the endangered lifestyle of the Ashaninka tribe in Peru as technology and civilization threaten their way of life. Kitchen, who teaches filmmaking at the University of Wisconsin — Milwaukee, is working on a new film, which she describes as an impressionistic work on people who live close to the land.

**ETA Creative Arts Foundation**, 7558 South Chicago Ave., Chicago, was the sight of the **African-American Women in the Arts Conference**, Aug. 9-11. The conference, "Celebrating the Journey! Demystifying the Myths," highlighted writers, musicians, dancers and film and video makers. It included a comedy showcase, an art/photography exhibit, a panel of legal experts on the arts and numerous opportunities for networking. **Gloria J. Gibson-Hudson** of the Black Film Center/Archive addressed the conference on Aug. 9th with a talk entitled "A His-

torical View of African-American Women in the Film Industry." "Getting into the Film/Video Business" was the title of a panel discussion Aug. 10. Participants included: **Marylene Whitehead**, screenwriter; **Margaret Caples**, co-founder and assistant director of the Community Film Workshop in Chicago; **Delle Chatman**, a screen and TV writer; **Michelle Crenshaw**, an independent filmmaker and cinematographer; **Janis Crumpton**, an independent producer; and **Ayanna Udango**, director of distribution at the Video Data Bank. Seven works were screened which represented the winners of a juried competition. Winners in the film category were: first place, "How it Is" by **Karen Hayes**; honorable mention, "Trouble I've Seen" by **Heather Foxwood**; honorable mention, "Joseph Holmes" by **Genevieve Ash** and "Extra Change" by **Carman Coustaut**. Winners in the video category were: first place, "Black Face...Old Van" by **Pearl Banks and Suzanne Zack**; honorable mention, "Period Piece" by **Zeinabu irene Davis**; honorable mention, "Rituals and White Lies" by **Christine Minor and Elsbeth Kidd.**

**Yvonne Welbon and Ayana Udango** videotaped an interview with Julie Dash when she was in Chicago for the Blacklight Film Festival. Welbon and Udango will be editing the tape soon with inserts from Dash's earlier works and shots from the making of "Daughters of the Dust."

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## in progress

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**O.Funmilayo Makarah** was in Chicago and on the East Coast this summer for the first official showing of her work in progress "Traditions: The Black Experience at Smith." She is raising funds to complete the work, which she plans to finish by the end of the year. This is the first piece of its kind in that it allows black women to discuss and describe their own experiences within a white educational system. For more information: O.Funmilayo Makarah, 308 Westwood Plaza, #421, Los Angeles, CA 90024. 213/738-7665.

**Eileen Littig**, director of Northeastern Wisconsin In-School Telecommunications in Green Bay, Wis., and **Carol Logan**, consultant for Soviet Programs at the St. Norbert College International Center, are coproducers of a 30-minute documentary "Children of Green Bay."

Russian actor/director **Rolan Bykov**, actress **Elena Sanaeva** and a five-member crew from the Soviet Union began shooting footage at the Aldo Leopold Alternative School in August. The project stresses the interrelatedness of children and nature.

In addition to the Green Bay footage, scenes have been shot on Lake Michigan, the Moscow River and at an innovative school in the Caucasus Mountains. The project is being funded by contributions from the Green Bay area.

For more information: Eileen Littig, NEWIST, 1110 IS Building, University of Wisconsin, Green Bay, WI 54311. 414/465-2599.

**Judith Montell**, whose documentary, "Forever Ac-



tivist," was nominated for an Academy Award last year, is working on a film about women in their 90s. For more information: Judith Montell, 2600 10th St., #435, Berkeley, CA 94710. 415/548-6521. FAX: 415/486-2015.

**Azarra Lanteri**, an executive producer for Global Vision in San Francisco, is working on a documentary about Native American medicine women. Global Vision produces television and radio programming that focuses on positive approaches to peace. The emphasis is on social responsibility, environmental concerns, the development of human potential, social and economic transformation, and arts and entertainment. The organization has a weekly 30-minute show, which highlights the efforts of people involved in the peace movement. For more information: Global Vision, 1017 S. Van Ness, San Francisco, CA 94110. 415/647-6374.

San Francisco photographer/filmmaker **Barbara Sonneborn** is producing and directing a documentary, "Regret to Inform," about the unsung casualties of war — the wives of soldiers who died. (Sonneborn is primarily a photographer who also works in other media. Her work was exhibited in the recent San Francisco Museum of Modern Art show, "Photography From the Last Decade.") The associate producer/associate director of the project is **Kathryn Brew**, whose 1990 videotape, "Mixed Messages," about gender stereotyping in popular culture won numerous awards at festivals around the country.

The documentary "will not focus on politics or blame. Instead, it will examine the immediate and long-term impact this kind of loss has on women," said Sonneborn in a SF Weekly interview. Her husband was killed in the 1968 Tet Offensive.

Anyone interested in being interviewed or who knows someone who would be interested, write: Barbara Sonneborn or Kathryn Brew, 976 Keeler Ave., Berkeley, CA 94708. 415/526-9106. FAX: 415/526-0641.

**Jessie Maple** from "20 West-Home of Black Cinema" in New York City will be shooting the trailer for her first commercial feature this fall. She's "not selling out," she said, "just getting realistic." **Christine Minor** will be the assistant director. It will be the first piece that Maple has shot in 35mm. The feature tells the story of a young girl struggling against the odds.

**Rose Bond**, an award-winning animator based in Portland, Ore., was at the Art Institute in Chicago this summer working on her latest film, "A L'Abri," which suggests a new way to look at ancient cave paintings. It is due to be finished next year.

In October, **Zeinabure Davis** debuted her new film, "A Powerful Thang." The 50-minute narrative film traces one day in the relationship of an African-American couple. One of the first scheduled screenings for this piece will be at a women's prison in Ohio. Davis will talk to the women inmates about her experiences working in the film and video. Davis is teaching film and video production and broadcast-

ing at Northwestern University in Evanston, Ill., and is a board member of Women in the Director's Chair.

According to the Black Film Center/Archive newsletter, **Alile Sharon Larkin** is finishing production this summer on "Dreadlocks and the Three Bears." For more information: Alile Sharon Larkin Productions; 4843 W. 17th St., #7, Los Angeles, CA 90019.

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### in distribution

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**Carol K. Coney** is distributing her video documentary, "Paying for Peace," which features interviews with Americans prominent in movements for peace and social justice. Among those interviewed is Juanita Nelson, an early civil rights organizer who was the first woman to spend a night in jail for war tax resistance. Several people featured in "Paying for Peace" have been war tax resisters for more than 40 years. For more information: Carol K. Coney, P.O. Box 5946, Takoma Park, MD 20913. 301/270-0925.

The Los Angeles premiere screening of **Jennie Livingston's** "Paris is Burning" was a benefit for AIDS Project Los Angeles. "Paris is Burning" was voted best documentary of the year by the L.A. Film Critics Circle and the Sundance Film Festival. Prestige, a division of Miramax Films, opened "Paris is Burning" in 20 cities in August. Prior to Prestige acquiring the rights, the film had a five-month run

in New York's Greenwich Village, where it broke box-office records at the Film Forum, grossing more than \$525,000.

"Paris is Burning" is about gay black and Latino men who compete in drag balls. It is the examination of the rituals of an American urban subculture in which virtually every aspect of the community imitates some perceived value of the white, middle-class, heterosexual society from which it is excluded.

For more information: Weissman/Angellotti, 3855 Lankershim Blvd., North Hollywood, CA 91614. 818/763-2975. FAX: 818/760-4847.

**Janice Tanaka** completed a 5-minute anti-drug rap video, "It's Up to You." Written by Reggie Nuezcú and Scott Nagatani, the video provides a first-hand view of the problems and challenges facing Asian-Pacific youth. Distributor: Visual Communications, 263 South Los Angeles St., Suite 307, Los Angeles, CA 90012. 213/680-4462.

**Cheryl Marie Wade** is distributing her video "Here," a poetry performance. Wade, who is a disabled, feminist writer/performer describes the work as "one woman's poetic journey from 'damaged goods identity' to The Woman With Juice." Through her performance she "tells the story of a profoundly disabled woman's quest for an empowered self-identity. She is offering the video for sale for \$25 for individuals, \$35 for institutions and \$15 for those with a low income. For more information: C.M.



Wade, 1613 5th St.,  
Berkeley, CA 94710-1714.

**Heather MacDonald** completed a one-hour documentary, "Kitchen Talk USSR," which offers an intimate view of the lives of individuals in the Soviet Union. Travelling with a hi-8 camera and one assistant, the filmmaker found her way into the kitchens and hearts of Soviet families, who speak with compelling candor about their lives. Among those interviewed were: Emma, a Jewish woman who is terrified of the possibility of civil war; Genya, a journalist in Moscow, who depends on the black market for food, clothing and housing; Lida and Andre, artisans who are thwarted daily by relentless bureaucracy.

MacDonald traveled with the "Showcase of American Documentary Film in the USSR" last year. After the journey she returned to get a glimpse of life beyond what she witnessed as an official visitor.

For more information:  
Filmmakers Library, 124 E.  
40th St. New York, NY  
10016. 212/808-4980.

Experimental filmmaker **Barbara Hammer**, who divides her time between San Francisco and New York City, released a new 16mm film, "Sanctus," with sound composition by Neil B. Rolnick. "Sanctus" is the re-photographed moving x-rays originally shot by Dr. James Sibley Watson ("Fall of the House of Usher," 1929) and his colleagues during the 1950s and '60s at the Strong Memorial Hospital in Rochester, N.Y.

Hammer writes,  
"Making the invisible

visible, the film reveals the skeletal structure of the human body as it protects the hidden fragility of the interior organ system. 'Sanctus' encourages the viewer to appreciate and recognize the delicate intricacies of the species. The fact that the use of radiation to make the moving x-rays can both help to cure and to provoke disease gives a double-edged reading to the images and stimulates questions of the medical spectacle."

Hammer's video "Dr. Watson's X-Rays" is a 22-minute documentary of doctors and technicians who worked with Watson on developing cinefluorography. Colleagues and archivists detail Watson's achievements in the fields of literature, medicine, experimental and industrial film. Family members and friends share personal anecdotes.

Together, "Sanctus" and "Dr. Watson's X-Rays" provide an unseen and under-recognized segment of important footage made by Watson, a neglected pioneer of American avant-garde film.

For more information:  
Barbara Hammer, P.O.  
Box 1643, Canal St. Station,  
New York, N.Y. 10013.

**Johanna Sophia's** new work, "Black Beethoven in the Subway," is being distributed by Intracultura Productions.

The film is a comic new way to look at New York, the subways and music. Jazz trumpeter Lester Bowie makes a guest appearance in the 53-minute film. Sophia combines fiction and non-fiction to create this innovative drama about life and individuals'

expectations in New York City. The naturalistic cinematography was done by Jamie Maxtone Graham.

Sophia's previous work includes the award-winning "Agatha, an American Woman." It is distributed through Video Data Bank in Chicago and COE Film in New York City.

Sophia is an adjunct professor of acting/directing for film at School of Visual Arts in New York City.

For more information:  
Intracultura Productions,  
40-17 23rd St. L.I.C., New  
York, NY 11101. 718/361-  
2721.

**Raylene Veltri's** Earth Alive Videos focus on health, healing and the environment. She and her husband John are distributing three half-hour videos: "Mrs. T.," about the naturalist Elizabeth Terwilliger; "Earth Day in Marin 1990"; and "Garden Speaks with Herbalist Raylene Veltri." For more information: Earth Alive Videos, P.O. Box 336, San Geronimo, CA 94963. 415/459-3903.

"Whisper: The Women," produced by **Barbara Wiener**, is the story of seven older women who share their stories and reflect on their lives in this 10-minute video. The video was the winner of the 1990 Retirement Research Foundation Media Award.

For more information:  
Terra Nova Films Inc.,  
9848 S. Winchester Ave.,  
Chicago, IL 60643.  
312/881-8491.

"The Golden Ball," an animated puppet film made by American and Armenian children in Yerevan, Armenia, and

directed by **Yvonne Andersen and Amy Kravitz**, is in distribution. The project was a collaboration of International Arts for Peace, The Yellow Ball Workshop, the Experimental Studio of Decorative, Applied and Fine Arts and the Aesthetic Education Center for Children in Armenia. For more information: The Yellow Ball Workshop, 62 Tarbell Ave., Lexington, MA 02173. 617/862-4283.

"Razor's Edge" by **Jocelyn Saab** is available for video purchase and rental. The film tells the story of Samar, a 14-year-old girl who was born in Beirut before the war in and is growing up in the environment of war. Her knowledge of life comes from two irreconcilable extremes — Egyptian movies filled with images of romantic passion and the war surrounding her.

Saab was born in Beirut in 1948. She began her career as a television journalist. She has made about 15 films about the Middle East, mostly documentaries. For more information: Alia Arasoughly, August Light Productions, P.O. Box 891, Cambridge, MA 02238. 617/354-1241.

**Cathy Cook** completed her film, "The Match That Started My Fire," which was shown at Chicago Filmmakers, Sept. 20 in a program entitled "Tales of Passion." Cook's film is her reaction against the void of information on female sexuality and pleasure in 1950s and '60s sex education films. She juxtaposes candid interviews about early sexual fantasies and pleasures with an impressionistic collage of sometimes suggestive, sometimes vernacular im-



agery. For more information: Cathy Cook, 805 S. 5th St. #312, Milwaukee, WI 53204. 414/645-2666.

#### **Jamie Patten**

describes her new experimental film as follows: "Take the memories you're trying to forget, plus multilayered images of picturesque eeriness, throw it off a Midwestern fishing dock and start 'Treading Water.' For more information: Jamie Patten, 805 S. 5th St. #312, Milwaukee, WI 53204. 414/645-1666.

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### **opportunities**

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**The American Experience.** The PBS series on American history seeks hourlong films and tapes in development, in production or completed. Biographies, histories and dramas should be based on primary sources. For more information: Llew Smith, The American Experience, WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777 EXT-4313.

#### **Image Union.**

Programs works by independent producers. Seeking 3/4" tapes for broadcasting — documentary, narrative, animation, comedy, experimental. For more information: Jamie Ceaser, WTTW, 5400 St. Louis Ave., Chicago, IL 60625. 312/583-5000.

**IV-TV** in Seattle encourages video artists, students, amateurs and news camera operators to submit mini-documentaries, video art, found footage, news leaks or anything of interest for cablecast on Channel 26, Seattle. Each tape box and cassette must bear entrants' name, entry title and running time

(25 min. maximum). Submit on VHS or 3/4" (preferred). Include a signed release form. For more information: IV-TV, 1125 N. 98th St., Seattle, WA 98103. 206/522-6672.

**Los Angeles Contemporary Exhibitions.** Will consider recently completed video art, experimental documentaries and other innovative film and video. Uses 1/2" or 3/4" tapes. For more information: Adriene Jenik, LACE, 1804 Industrial St., Los Angeles, CA 90021. 213/624-5650.

#### **National Video**

**Resources.** Funded by the Rockefeller Foundation, NVR is seeking proposals for independent media distribution projects. For more information: NVR, 73 Spring St., Suite 606, New York, NY 10012. 212/274-8080. FAX: 212/274-8081.

**New Day Films.** The New York City distributor is seeking films and tapes for its catalog. New Day, an organization of 35 independent filmmakers in 20 cities, offers resources of a promotion and marketing consultant; target promotion; a central business office in New York City; regular monthly reports on your film's or tape's activity and royalties; yearly meetings; access to detailed information on film festivals, foreign sales, cable sales, theatrical distribution, television sales; specific information about audiences. For more information: New Day Film Cooperative, 853 Broadway, Suite 1210, New York, NY 10003. 212/477-4604.

**The '90s.** This 13-week satellite public broadcast seeks independent films and videos under 10

minutes. Accepts 3/4" or hi-8. Include SAS mailer or \$3 to cover postage if you want your tape returned. Fee to artist: \$125/min. aired. For more information: The '90s, 400 N. Michigan Ave., #1608, Chicago, IL 60611. 312/321-9321.

**Reel Time.** PS 122's monthly film series is seeking experimental, documentary and narrative films for the 1991-92 season. Super 8 and 16mm only. Send prints or VHS copies to: Jim Browne, Reel Time, Performance Space 122, 150 First Ave., New York, NY 10009. 212/477-5288.

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### **deadlines**

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#### **OCTOBER**

**Northwest Film & Video Center Young People's Film & Video Festival.** Call for entries deadline: Oct. 11. Seeking works by young film or video makers living in Oregon, Washington, Idaho, Montana or Alaska in four grade categories: K-3, 4-6, 7-8 and 9-12. Entries may be on any theme in any style, but must be produced after Sept. 1, 1989. All entries must be student produced. Guidance and instruction are permissible, but the planning, production and selection of subject matter must reflect student effort. For more information: Film Center, Portland Art Museum, 1219 SW Park Ave., Portland, OR 97205. 503/226-2811. FAX: 503/226-4842

#### **NOVEMBER**

**Independent Focus.** Call for entries deadline: Nov. 1. Independent

Focus is a forum for independently produced film and video. The series presents between 30 and 40 works selected from 600 to 800 entries, reflecting a diversity of subjects, forms and styles. Independent focus accepts work of any length, up to two hours, which have been produced by American independents no earlier than four years previous to the date of submission, and which have not been broadcast in the New York metropolitan area. Do not send how to's, industrials, promotional material, strictly informational/educational, music videos. For more information: Independent Focus, Thirteen/WNET, 356 W. 58th St., New York, NY 10019.

**Black Maria Film & Video Festival.** Call for entries deadline: Nov. 16. A competition for independents working in all formats. For more information: Black Maria Film & Video Festival, c/o Dept. of Media Arts, Jersey City State College, 203 West Side Ave., Jersey City, NJ 07305. 201/200-2043.

**Santa Fe Film Expo.** Call for entry deadline: Nov. 15. Seeking independent works. Films televised nationally or in New Mexico before the March 1992 Film Expo are not eligible. Seeking 16mm, optical or magnetic track or silent (24fps) films, or 35mm optical sound films. Video format will not be exhibited. For reviewing, the Film Expo will accept 16mm film copies, 3/4" and 1/2" VHS video cassettes (standard play speed only, no PAL formats). Entry fee: \$13 to cover shipping and handling. Synopsis of film



with completed entry form and still photo from the film is requested. Photos may not be returned. The Film Expo guarantees a rental fee for all films selected for exhibition.

For more information: Lisa Lyon or Linda Klosky, Film Expo, The Center for Contemporary Arts, P.O. Box 148, Santa Fe, NM 87504.

#### **Poetry Film Festival.**

Call for entries deadline: Nov. 29. The theme is planetary survival. The festival is looking primarily for 3 to 5 minute works in which words and images contribute equally in communicating a message. The works must incorporate a verbal poetic statement in narrated or captioned form. The festival will be Dec. 7 and 8 at the Media Alliance Hall, Fort Mason Cultural Center, San Francisco. For more information: Herman Berlandt, Poetry Film Theater, Fort Mason Cultural Center, San Francisco, CA 94123. 415/776-6602.

### **DECEMBER**

#### **International**

**Women's Day Video Festival.** Call for entries deadline: Dec. 1 (U.S. entries) and Jan. 1 (international entries). Women are invited to submit videotapes that explore the theme: Women and Discovery. This festival provides women from a variety of cultures the opportunity to exchange news, perspectives and insights through videotapes that reflect personal, political, social, historical and community ideas. All tapes are welcome, from novice to professional. Submissions in languages other than English are encouraged.

When possible written translations are appreciated. NTSC (North America) 8mm, VHS, S-VHS, 3/4", PAL and SECAM (in 3/4" only). For more information: International Women's Day Video Festival. P.O. Box 390438, Cambridge, MA 02239. 617/628-8826.

#### **National Educational Film & Video Festival.**

Call for entries deadline: Dec. 2. Categories include documentaries, dramatic features and shorts, animation, classroom programs, medical/health, training/instructional, special interest, made-for-TV, PSAs, film & video art, student-made docs & narratives. A new category this year is interactive media. For more information: NEFVF, 655 13th St., Oakland, CA 94612. 415/465-6885.

**American Film & Video Festival.** Call for entries deadline: Dec. 2. The festival will be May 28 through May 30 at the Congress Hotel in Chicago. Requirements include: non-theatrical works produced and/or released between Jan. 1, 1990 and Dec. 30, 1991. Entries must be available for general distribution in the U.S. in 16mm film or 1/2" VHS NTSC videotape format. Categories cover a diverse range of topics including but not limited to documentaries, curriculum-oriented productions, business and industry productions and student produced works. Entrants include independent film and video makers, film and video distributors, corporate production departments, government media production divisions, broadcast networks and students. First place win-

ners in each of the 80-plus categories will be eligible for Academy Award nomination in the documentary and short subject categories.

For more information: American Film & Video Association (formerly Educational Film Library Association), 920 Barnsdale Rd., Suite 152, La Grange Park, IL 60525. 708/482-4000.

### **JANUARY**

#### **The Black Film Center/Archive at Indiana University —**

**Bloomington.** Call for papers deadline: Jan. 25. For the "In Touch With The Spirit, Black Religious and Musical Expressions in American Cinema," conference, July 17-19, 1992, in Indianapolis. The conference will include scholars and filmmakers. Filmmakers will screen and discuss their films while scholars examine three major genres — documentary, ethnography and feature film — from various disciplinary perspectives, such as film criticism and aesthetics, folklore, ethnomusicology, political science, sociology, anthropology, history, religious studies and women's studies.

Interested participants should send a one to two page abstract of papers to: Dr. Phyllis Klotman, Black Film Center Archive/Conference 1992, Department of Afro-American Studies, Memorial Hall East, Indiana University, Bloomington, Indiana, 47405.

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### **festivals/markets**

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#### **Denver International Film Festival.** Oct. 10-17.

A non-competitive exposition of film. More than 85 films will be showcased on four screens during the eight-day event. New international releases, independent features and documentaries, animation, experimental works, children's programs, treasures from the past and short subjects. The John Cassavetes Award is given to the individual who has made an outstanding contribution to American independent filmmaking. Past winners were Steven Soderbergh ("sex, lies and videotape") and Jim Jarmusch ("Stranger than Paradise" and "Down by Law"). For more information: Denver International Film Society, P.O. Box 480044, Denver, CO 80248. 303/298-8223. FAX: 303/298-0209.

#### **On Screen Film Festival.** Oct. 17-20. Roxie

Theatre, 3117 16th St., San Francisco. Sponsored by Northern California Women in Film and Television and Union Bank, the festival screens features films, shorts, music videos, documentaries and television programs by women. It will include the American premiere of Mary Lambert's "Grand Isle," with Kelly McGillis, Ellen Burstyn, Glenn Headly, Adrian Pasdar, Julian Sands and Jon DeVries. Other films include "A Place of Rage," directed by Pretibha Parmer; "To Cross the Rubicon," produced and co-written by Pat Royce; and "Hot Summer Winds," directed by Emiko Omori. Seminars during the festival will



be "From Stage to Screen" and "Career Opportunities."

For more information: On Screen, 39 29th St., San Francisco, CA 94110. 415/648-6486. FAX: 415/648-2321.

**Chicago International Festival of Children's Films.** Oct. 11-20. The festival, to be at Facets Multimedia, 1517 W. Fullerton Ave., Chicago, is an outgrowth of Facets' 15-year commitment to high quality programming for children. The CIFICF is the only large-scale, juried and competitive festival for children's film and video in the country. The 1990 festival presented more than 200 entries from more than 25 countries. For more information: Facets Multimedia, 1517 W. Fullerton Ave., Chicago, IL 60614. 312/281-9075. FAX: 312/929-5437.

**The Chicago International Film Festival.** Oct. 11-25. (location to be announced). For more information: Chicago International Film Festival, 415 N. Dearborn St., Chicago, IL 60610. 312/644-3400. FAX: 312/644-0784.

**Americas Film Festival.** Oct. 19-27, AFI Theater in the Kennedy Center for the Performing Arts, Washington, D.C.; Oct. 25-31, Laemmle's Grand Theatres, Los Angeles. Features the best new and recent films from the member countries of the Organization of American States. About 20 films will premiere. For more information: 202/828-4000 (Washington, D.C.) or 213/856-7707 (Los Angeles).

**Asbury Film Festival.** Oct. 25-27. New York. The Asbury Festival of Short Films will present work by independent filmmakers

from around the world. The event began in the basement of a Long Island church and has quickly grown in size and popularity each year. More than 800 people attended the 1990 screenings hosted by writer/director Andrew Bergman ("The Freshman"), actor John Turturro ("Miller's Crossing" and "Jungle Fever") and Academy Award winning director John G. Avildsen ("Rocky"). Categories include animation, experimental, comedy, documentary, drama. This year's 10th anniversary festival includes a screening of the best films from past festivals. It will be at Haft Auditorium on the campus of the Fashion Institute of Technology, at 27th St. between 7th and 8th Aves. For more information: The Asbury Festival of Short Films, 147 W. 25th St., 8th Floor, New York, NY 10001. 212/366-1337. FAX: 212/683-1169.

**Northwest Film & Video Festival.** Nov. 1-10. Portland, Oregon. A juried survey of new moving image art produced by artists in Oregon, Washington, Idaho, Montana, Alaska and British Columbia. This year's judge is New York filmmaker and curator Amy Taubin, who was the film and video curator for The Kitchen Center in New York. Taubin is a regular contributor to the Village Voice, and she was a juror for the 1991 Sundance Film Festival. For more information: Film Center, Oregon Art Institute, 1219 SW Park Ave., Portland, OR. 97205. 503/226-2811. FAX: 503/226-4842.

**Los Angeles International Animation Celebration.** Oct. 31-Nov. 7. A competition and showcase for animation. For

more information: Animation Celebration, 2222 S. Barrington Ave., Los Angeles, CA 90064. 213/473-6701. FAX: 213/444-9850.

**AFI National Video Festival.** Nov. 7-10. Los Angeles. The festival is a national showcase for new works by independent artists, as well as screenings of international television and historic U.S. broadcast television. Highlights include the Peabody Collection focusing on TV's coverage (fiction and non-fiction) of the first 10 years of the AIDS epidemic; a selection of British avant-garde video programs; a tribute to the Montreal Video Festival; prize-winning videos from Hungary's Den Haag Festival and a compilation of 165 MTV clips narrated by Professor Jut Jhally, discussing the desire, sex and power dreams inherent in music videos. For more information: AFI Video Festival, 2021 N. Western Ave., Los Angeles, CA 90027. 213/856-7771

**Chicago Lesbian & Gay International Film Festival.** Nov. 8-17. Sponsored by Chicago Filmmakers. Screenings at the Music Box Theater. For more information: Chicago Filmmakers, 1229 W. Belmont, Chicago, IL 60657. 312/281-8788. FAX: 312/281-0389.

**Dallas Video Festival.** Nov. 14-17. Dallas Museum of Art. Works for general festival programming will be chosen by the director for four days of screening. The Texas Show will include works chosen by a jury. Artists must be Texas residents and all entries must have been produced in Texas. The Amiga Show will feature works produced wholly or in part using an

Amiga computer as a creative tool. More information: Dallas Video Festival, 215A Henry St., Dallas, TX 75226. 214/651-8888.

**Fort Lauderdale International Film Market.** Nov. 19-23. For more information: Gregory von Hausch, The Greater Fort Lauderdale Film Festival, 2374 N. Federal Highway, Fort Lauderdale, FL 33305. 305/563-0500.

**Hawaii International Film Festival.** Dec. 1-7, Oahu; Dec. 8-14, Kauai, Hawaii and Maui Islands. For more information: Hawaii International Film Festival Corp., 1777 East-West Rd., Honolulu, HI 96848. 808/944-7007. FAX: 808/949-5578.

**CINE Showcase and Awards.** Dec. 5-6, Washington, D.C. Sponsored by the Council of International Non-theatrical Events. Award winners include "American Dream," by Arthur Cohn and "Journey of Hope." For more information: CINE, 1001 Connecticut Ave., NW, Suite 1016, Washington, D.C. 20036. 202/785-1136.

**AFI Los Angeles International Film Festival.** April 9-23. For more information: 2021 N. Western Ave., Los Angeles, CA 90027. 213/856-7707. FAX: 213/467-4578.

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**We'd like to hear from our readers. Please send news and suggestions to: Angles, P.O. Box 11916, Milwaukee, WI 53211. You can help with a special project by writing us about your favorite film or video by a woman that offers unique images of mothers and/or daughters. We are putting together a package of stories on this theme for a future issue.**



## screenings

**The following list includes openings, upcoming and recent screenings of films produced, written or directed by women. We have included distribution information if available.**

●"Little Man Tate," directed by Jodie Foster, tells the story of a gifted 7 year old boy whose life is affected by the relationships he shares with his working-class mother and a brilliant child psychologist. The two women have conflicting ideas of where his best interests lie. This is Foster's directing debut. With Dianne Wiest, Adam Hann-Byrd and Harry Connick Jr. Written by Scott Frank. Produced by Peggy Rajsiki and Scott Rudin. The film was shown at the Toronto International Festival of Festivals. Opens Oct. 11 (Orion).

●"Love Field," produced by Sarah Pillsbury and Midge Sanford, examines the relationship between three people — portrayed by Michelle Pfeiffer, Dennis Haysbert and Stephanie McFadden — on a journey of self-discovery during the turbulent days following the assassination of President John F. Kennedy. Directed by Jonathan Kaplan. Written by Don Roos. Opens Oct. 18 (Orion).

●The Deep Dish TV Network is offering a new fall season of grassroots programming. Among the programs to be transmitted:

From Victim to Survivor" (Part 1), Oct. 22-24, produced by Women Organized Against Rape,

with facilitator Margie Strosser. The video focuses on the ability of survivors of sexual violence to heal. "Peace at Home (Part 2)," Oct. 22-24, produced by Women Against Abuse Legal Center and Community Legal Services. Facilitated by Lisa Yasui. Offers insights into the experiences of survivors of domestic violence and examples of legal action that women can take to defend themselves. These are only a few of the many programs offered.

"Born To Be Sold, (Part 1)," Nov. 26 and 27, narrated by Martha Rosner, examines the media coverage of surrogate mother, Mary Beth Whitehead. The program is part of a retrospective of Paper Tiger productions in celebration of its 10th anniversary.

For more information about Deep Dish programming in your area, call the local public cable programmer. For a complete schedule and more information: Deep Dish TV Network, 339 Lafayette St., New York, NY 10012. 212/473-8933. FAX: 212/420-8223.

●"Married to It," written by Janet Kovalcik, is the story of three New York couples, each with their own set of problems, who form a remarkable friendship in a series of unexpected circumstances. With Beau Bridges, Stockard Channing, Robert Sean Leonard, Mary Stuart Masterson, Cybill Shepherd and Ron Silver. Directed by Arthur Hiller. Opened Sept. 13 (Orion).

●Blacklight Festival of International Black Cinema, Aug. 1-12, Chicago, screened the following:

"Daughters of the Dust" by Julie Dash. Set in the legendary Sea Islands of the South at the turn of the century, the film follows a Gullah family on the eve of its migration North. The film focuses on the black women who were carriers of ancient African traditions and beliefs. Dash's "Praise House," about the New York dance ensemble, Urban Bush Women, also was shown.

"Maxine Sullivan: Love to be in Love" by Greta Schiller. A film portrait of Maxine Sullivan, the black jazz vocalist who was a Pennsylvania steeltown domestic and became one of the foremost black female vocalists in America.

"Songolo: Voices of Change" by Mariane Kaplan. This celebration of Black resistance culture in South Africa focuses on the lives, philosophies and performances of poet and musician Mzwakhe Mbuli and writer Gcina Mholpe.

"Milk and Honey" by Rebecca Yates. The narrative examines what happens to a Jamaican woman who leaves her village to seek money and employment in Canada, leaving her son and family behind.

Other films by women and shown at Blacklight included: "Blood in the Face" by Anne Bohlen, Kevin Rafferty and James Ridgeway; and "How Is It" by Karen Hayes.

For more information: Blacklight Festival, 213 W. Institute Pl., Suite 207, Chicago, IL 60610. 312/509-6338.

●"Buddha's Door" a video work by Abby Luby was broadcast on PBS in August.

●The American Masters Series on PBS included the following:

"Miracle on 44th Street: A Portrait of the Actors Studio" (July 8). Producer, Chloe Aaron; director, Dennis Powers. Paul Newman hosts a look at the history and impact of America's most influential acting schools, the Actors Studio, founded in 1947 by Group Theatre members Elia Kazan, Cheryl Crawford and Robert Lewis. The school became the center for advancing the naturalistic acting technique known as "the method." The documentary uses extensive interviews, archival photos and film footage in explaining method acting.

"Edward R. Murrow: This Reporter" (July 15). Producer/director, Susan Steinberg; co-producers, Elizabeth Kreutz and Harlene Freezer. The two-part documentary focuses on the life and legacy of America's foremost journalistic trailblazer. It was shown last season as well.

"A. Einstein: How I See the World" (July 22). Producers, Laura Nathanson and Kirk D'Amico; director, Richard Kroebling. A portrait of Albert Einstein that examines his roles as a scientist, humanitarian and a philosopher. Einstein was a tireless defender of individual liberties. The film follows his life from his childhood in Munich and Milan, through the groundbreaking work in physics that gained him national acclaim. It includes home movies, archival films and interviews.

"Frederic Remington: The Truth of Other Days" (Aug. 5). Producers, Amie C. Knox, Diandra Douglas and Tom Neff; co-



producer, Madeline Bell; director, Neff. Narrated by Gregory Peck, the documentary traces the career of the 19th-century artist and author best known for his scenes of life in the American West.

"Robert Motherwell and The New York School: Storming the Citadel" (Aug. 26). Producer/director Catherine Tatge. Robert Motherwell came to New York in the early '40s and joined a group of artists — Jackson Pollock, Willem de Kooning, Mark Rothko and Franz Kline — who set out to change the face of American painting. The documentary tells the story of the Abstract Expressionist movement through the eyes of one of its last survivors. As spokesman for the movement, Motherwell, who died recently, is an articulate witness, artist and philosopher.

Other films in the series included: "The Genius of Ray Charles" (1991-92 season special) — screenwriter/director, Yvonne Smith. "John Hammond: From Bessie Smith to Bruce Springsteen" (1991-'92 season special) — supervising producer, Diane Dufault; producers, Hart Perry, Alan Ramer and Charles Benanty, director, Perry. "Waldo Salt: A Screenwriter's Journey" (1991-92 season special) — producers, Michelle Satter, Diane Dufault and Robert Hillman; director, Eugene Corr and Hillman.

American Masters executive producer, Susan Lacy; senior producer, Harlene Freezer; producer, Diane Dufault; executive director, Jac Venza. For more information: American Masters, Thirteen/WNET, 356 W. 58th St., New York, NY

10019. 212/560-2000. FAX: 212/582-3297.

●The "P.O.V." series on PBS included the following:

"Absolutely Positive" (June 18) by Peter Adair, Janet Cole and Veronica Selver. Candid and irreverent, the documentary focuses on 11 people who tested HIV positive as they talk about how it has affected their lives.

"Twinsburg, OH: Some Kind of Weird Twin Thing" (June 25) by Sue Marcoux. Co-produced by Jane Wagner and Tina Defelicianantonio. Marcoux films Twins Day in Twinsburg, Ohio, where 2,500 sets of twins gather. Most are dressed alike, many live together, some are married to twins. In the course of the film, Marcoux confronts her complex, double-edged relationship with her twin sister Michele. The sisters, separated by 3,000 miles, have developed anti-twin behavior.

"Marc and Ann" (June 25) by Les Blank, Maureen Gosling and Chris Simon. This slice of Cajun life is a portrait of a culturally committed musical couple. Distributor: Flower Films, 10341 San Pablo Ave., El Cerrito, CA 94530. 415/525-0942.

"Plena" (June 25) by Susan Zeig and Pedro Rivera. Plena is in Puerto Rico what the blues is in the U.S., a musical stew of romance, daily news, satire and drama — a musical metaphor for a passionate and turbulent island culture. Distributor: The Cinema Guild, 1697 Broadway, New York, NY 10019. 212/246-5522.

"Chemical Valley" (July 9) by Mimi Pickering and Anne Lewis Johnson. On

Aug. 5, 1985, a toxic cloud leaked from the Union Carbide plant in Institute, West Virginia, sending 135 residents to the hospital and many others packing to flee from the town. The film chronicles the efforts of a divided community to answer such questions as: Do residents have the right to know what chemicals are in their vicinity? How is the need for jobs in a struggling economy weighed against the concern for public health and safety?

Distributor: Appalshop Inc., 306 Madison, Whitesburg, KY 41858. 800/545-7467.

"Turn Here Sweet Corn" (July 9) by Helen De Michiel. This experimental work is a personal and emotional reflection on the "colonization of cornfields by shopping malls." Distributor: Bullfrog Films, Oley, PA 19547. 800/543-Frog.

"Maria's Story" (Aug. 13) by Pamela Cohen, Catherine Ryan and Monona Wali. Maria Serrano is married, a mother of three and a guerrilla leader in the FMLN, El Salvador's rebel army, which has been fighting the U.S.-backed government forces for 11 years. Dodging mortar attacks and helicopter surveillance, and preparing a major offensive, she allows two American women to film her world. The film depicts the daily life, motivations and hopes of an unforgettable, courageous woman.

"Homes Apart: The Two Koreas" (Aug. 20) by JT Takagi and Christine Choy. The filmmakers examine the human dimensions of this divided nation in the first film to have participation from

both sides of the 38th parallel, as a brother and sister, one of the 10 million families fragmented by the division of Korea, are reunited after half a lifetime of separation. Distributor: Third World Newsreel, 335 W. 38th St., 5th Floor, New York, NY 10018. 212/947-9277.

"Casting the First Stone" (Sept. 3) by Julie Gustafson. Shot in kitchens, clinics and small town radio stations, the film probes the complex human dramas and dilemmas of activists on both sides of the abortion issue.

If you want to know works which do not list a distributor, call the "P.O.V." response line 212/757-6104. Many of the films shown in the series are available for private home use on Home Video and for public screenings, schools, libraries, religious groups and other organizations and institutions through non-theatrical distributors. To find out if a film is available, write: "P.O.V." Home Video, c/o New Video Group, 419 Park Ave. South, 20th Floor, New York, NY 10016.

"P.O.V.": The American Documentary Inc., 330 W. 58th St., Suite 3A, New York, NY 10019. 212/397-0970. FAX: 212/397-1106.

●The Deep Dish Satellite Network offered a seven-part series "Behind Censorship" to public access stations in the spring. Among the issues the program examines are censorship and government funding of the arts, censorship issues concerning the Gulf War and the Supreme Court ruling on abortion counseling. The following segments were included in the series:



"State of the Art: Art of the State," coordinating producer, Branda Miller of Media Against Censorship, New York, NY. (An article on this segment appeared in the Summer issue of Visions, published by BF/VF.) The program integrates interviews with art historians and social critics with art works and street actions as it examines relationships between art and the state, censorship and the community.

"Access Denied," coordinating producer, Sue Sende Cole of Austin, Texas. The focus is on censorship in grassroots media from public access television to community radio. The program emphasizes ways individuals and groups can be watchdogs of community media.

"In Other Words: The Struggle Over Language,"

coordinating producers, Annie Goldson and LGTV, Providence RI. The producers explore the power of language and its relationship to both repression and resistance.

"Anchors Away," producer Martha Wallner of New York. This segment is the pilot program for Deep Dish TV's upcoming news show reporting on direct actions across the country and world. Meet network correspondents and learn how to become one.

"Who Owns this Body?," coordinating producer, Claudia Sperber of Austin, Texas. The segment raises issues concerning women's sexuality that traditionally have been social taboos and focuses on sexual and reproductive rights, and how women are organizing to combat forms of "sexual censorship."

For more information: Maggie Smith, publicist, Deep Dish TV Network, 339 Lafayette St., New York, NY 10012. 212/473-8933. FAX: 212/420-8223.

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### books

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Indiana University Press is releasing Black Film Center Archive director Phyllis Klotman's **"Screenplays of the African-American Experience."** It includes works by Charles Burnett and Julie Dash. For more information: Indiana University Press, 10th & Morton, Bloomington, IN 47405.

**"Make Your Own Animated Movies and Video Tapes"** by Yvonne Andersen was published by Little, Brown and Company. The book is a guide to the art of animation for young filmmakers. She ex-

plains flat, three-dimensional and video animation, and explores special effects, computer animation, editing and soundtracks. The book is \$19.95 with a \$3 shipping charge. To order write: The Yellow Ball Workshop, 62 Tarbell Ave., Lexington, MA 02173.

A new **Creative Industry Handbook** has been put together by Graphics Marketing and Management, in Los Angeles. Complimentary copies are available to people working in the film, video and television industry. The book lists people and businesses primarily in the Los Angeles area. Write for your copy on business letterhead: 3581 Cahuega Blvd. W. #205, Los Angeles, CA 90068. FAX: 213-969-9130. Please do not phone.

## All the Angles : Space exploration

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myth that only a few women work in film and video. But in truth, thousands of women from all different backgrounds work independently to bring their visions to film festivals, universities, libraries, media and community centers, theaters and cable television. It is disappointing that so much good work goes unheralded.

We hope we can help change that. Our mission is to build an information network for and about women working in film and video. We hope Angles will link people who can help one another. For instance, someone from an activist organization might read in this issue about the Empowerment Project's new documentary "Invasion in Panama" and decide to use it as part of a fundraising event. An educator or programmer might read about Janice Tanaka's anti-drug rap video and schedule it for an upcoming program. A production assistant or media reporter might learn that Jessie Maple has begun work on a new feature and want to know

more. Or an exhibitor interested in showing independent works may get some ideas from Janice Findley, who programs independent works at a theater in Seattle.

Among our regular features will be interviews with women working in film and video at all levels; articles by artists, programmers, distributors and exhibitors about the creative process; a compendium of festival reports, clippings from other media and features on the contributions of women throughout the history of film and video; news of people, opportunities, festivals, screenings, works in distribution and in progress.

We encourage you to send us your suggestions for any of these departments and for new departments as well. Angles itself is a work in progress. We will be making changes as we go along, but our vision, stated on this issue's cover, will remain steady.



# angles

WOMEN WORKING IN FILM & VIDEO

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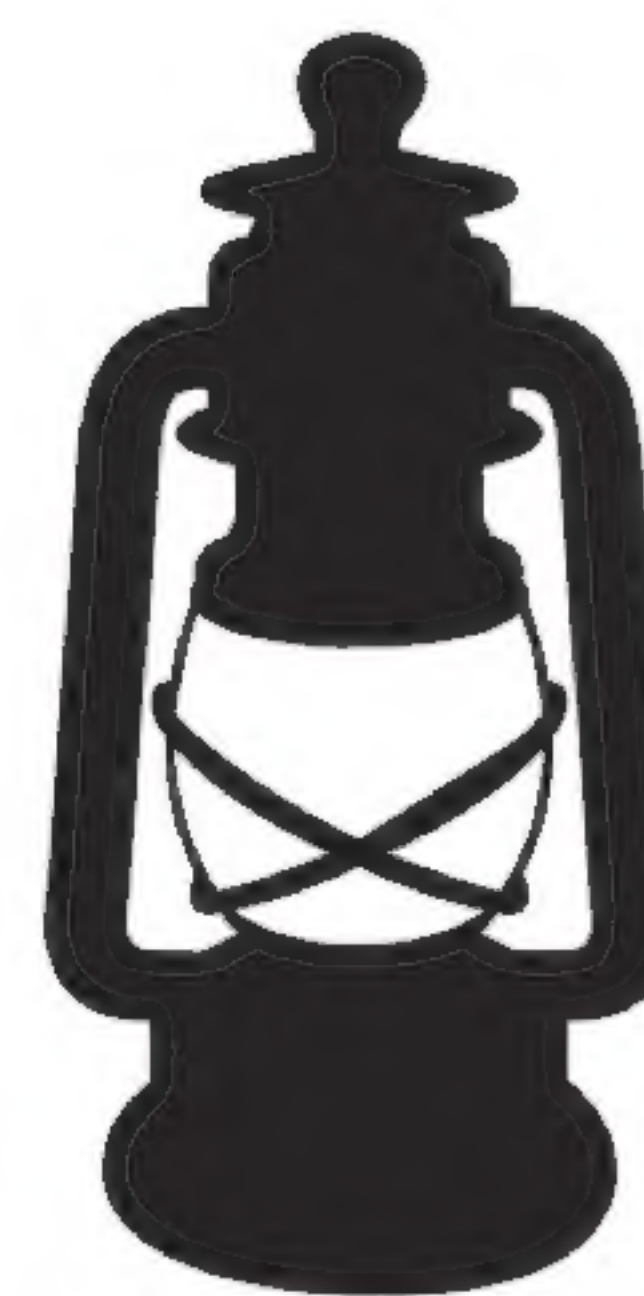
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